DOCUMENT RESUME

ED 040 641 FL 001 871

AUTHOR Ragusa, Olga
TITLE A Program of Italian Studies (Suggestions for the College Student).
INSTITUTION American Association of Teachers of Italian.; Modern Language Association of America, New York, N.Y.
PUB DATE Jun 61
NOTE 13p.
JOURNAL CIT Italica; v38 n2 p161-173 Jun 1961

EDRS PRICE EDRS Price MF-$0.25 HC Not Available from EDRS.
DESCRIPTORS *College Students, *Educational Counseling, Educational History, Guidance Counseling, *Italian, Language Instruction, Linguistics, Literature, *Literature Programs, Modern Languages, Reading Habits, Romance Languages, *Second Language Learning, Study Abroad

ABSTRACT

This program of Italian studies considers five areas of major importance. The college student is advised on: (1) the study of Italian in the United States, (2) preparation for the study of Italian, (3) studying the language, (4) the study of literature, and (5) related studies and study abroad. The section on language study emphasizes a review of new techniques, the importance of reading, linguistics, and other "tools" for language study. Reference is frequently made to specific literary texts. (RL)

EDO 40641

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

A PROGRAM OF ITALIAN STUDIES

(Suggestions for the College Student)

PREFACE

In May 1955 *Hispania* published "A Guide for the Spanish Major" by Robert G. Mead, Jr. and Gardiner H. London of the University of Connecticut. Several thousand offprints were made and sold before the "Guide" went out of print. In a discussion of the need for a revision of the "Guide," it occurred to us that the other AATs might like to produce corresponding guides. In the fall of 1959 I wrote to the officers of each of the five AATs and got enthusiastic responses to the suggestion. Before or during the 1959 annual meetings each AAT had selected two editors and on 19 and 20 February 1960 they met in New York with Professors Mead and London to establish criteria and agree on a working schedule for the production of programs for college students of French, German, Italian, Russian, and Spanish.

I have seen drafts of these programs and know how ably they have been assembled. My thanks and congratulations go to the authors for the skill and devotion with which they have worked. I am particularly happy to see a joint MLA-AAT enterprise brought through to such a fruitful conclusion.

DONALD D. WALSH
Director, MLA FL Program Research Center

* * *

I—The Study of Italian in the United States

The study of Italian is no novelty in the United States. Americans have been studying Italian since Colonial times. The first chairs in Italian at Harvard and at Columbia date back to 1825. Of course, changing times brought with them changes in emphasis. In the early 1800s, Da Ponte's students were mostly young ladies who cultivated languages as a social asset. In the days of Longfellow, Italian was studied almost exclusively as a classical language, the key to Dante. Much later, during the Second World War it became a language of practical importance to combatants. In the post-war period, increased travel, the greater possibilities of study abroad, have made it—in terms of regard if not always in terms of actual number of students—one of the most popular foreign languages. For those interested in music and the arts, Italian continued throughout to be of primary concern. Among the most enthusiastic devotees of the language have been Americans who

From: Italica; Vol. 38, No. 2, June 1961.

FL 001 871

could lay no claim to Italian ancestry. In recent years, many others have turned to it in an effort to understand their origins more fully. The war and post-war experience of thousands of young men who served abroad (the SETAF centers at Verona and Vicenza especially continue to make it possible for service men to become more fully acquainted with peace-time Italy) has contributed to spreading and deepening interest in Italy and its language. More recently still efforts on the part of the federal government (National Defense Education Act) to strengthen the cultural position of the United States have benefited the study of Italian along with that of other modern languages.[1]

There is no dearth of reasons to explain why a student chooses to begin the study of Italian. Nor is it difficult to understand how, once begun, he very often continues beyond the elementary level. Relatively few, however, are the students who "major" or "concentrate" in this field. Few, that is, in comparison with those who turn to studies which are more strongly oriented to a definite professional future. But job opportunities for majors of Italian do exist in teaching, government service, and commercial enterprises, to mention only the most common outlets.[2] However, it must be remembered that the four college years are not only years of active preparation for a chosen career. They are also years of exploration, growth, curiosity about the world we live in, years for the cultivation of the so-called "liberal arts," the humanities. For students who think in these terms, for whom education is not primarily or exclusively professional preparation but an arduous and exciting challenge to broaden their knowledge, understanding, and enjoyment, a concentration in Italian offers a rich harvest of rewards. Moreover, the student who "majors" in Italian shares with young people all over the world the desire to weld different nationalities, different peoples, ever closer; to bridge, though not to obliterate, the distances and contrasts between them. In its best sense the study of a language is the study of a culture which has survived the attrition of time and which can be held up as a mirror by which to test the validity of one's own. Obviously, this ultimate goal is not of easy attainment.

It is our purpose, in the pages which follow, to outline, in general terms, a program of study which will enable the student to approach this goal. Since colleges offer different programs and prescribe the fulfilling of various requirements, our suggestions are

only normative and each student will have to adapt them to what his milieu provides. But being aware of what one should be looking for is being well on the way to attaining it.

---

[1] *Modern Foreign Languages: A Counselor's Guide*, published by the U. S. Department of Health, Education, and Welfare, Washington 25, D.C. and obtainable for 30 cents, gives practical suggestions and answers a number of basic questions for both counselors and students.

[2] See T. Huebener, *Vocational Opportunities*, Vocational Guidance Manuals, Inc., 1101 E. Tremont Ave., New York 60, N. Y., and also *Sources of Employment for FL Majors and Minors*, first issued by University of Michigan Press, now published by MLA, FLP, 70 Fifth Ave., New York 3, N. Y. Both publications are inexpensive and very useful for the student.

II—Preparation for the Study of Italian

The most common avenue of approach to a new culture is the mastery of its language. But even in its initial stage the study of Italian need not be mere drudgery. Nor need excursions from the classroom be reduced to pizza parties or the singing of outdated folksongs. Innovations in language teaching have speeded up and made more pleasurable the acquiring of basic skills. In addition, simultaneously with memorizing dialogues and structural patterns, there is no reason why the student cannot also begin his study of the history, geography, government, institutions, social customs, and even literature of Italy by making use of any number of good publications, including translations from Italian, available in English.[3] Attending concerts, operas, lectures, building up a record collection, making it a point not to miss whatever Italian motion pictures (dubbed or not) are shown in his area, subscribing to some illustrated periodical, getting his name on mailing lists for circulars, bulletins, newsletters of various kinds, are all means whereby the student can extend his knowledge of things Italian even before he has mastered the language.[4] Should he be able to add to this travel abroad, perhaps in the form of a summer spent in Italy with the Experiment in International Living,[5] he would have exploited the main roads which lead to Italian outside the actual classroom.

While the decision of some students to major in Italian dates back to their high school days, in most cases it is the result of an initial course taken in college or of a new interest fostered in the transition years between high school and college. This is due to the fact that Italian is not taught as widely in secondary schools

as other languages are, and that very often the student must postpone his formal study of the language until courses are available to him. It is moreover often through some allied experience—art, music, travel or residence abroad — rather than through required courses that a student first turns to Italian. Under the circumstances he may well ask himself whether four years are actually long enough to move from almost total ignorance to the thorough and multifaceted knowledge of the field which is his goal. It is well to realize here that even though he has not studied Italian as such, other courses have prepared him and will continue to enrich his experience, teaching him techniques and approaches to subject matter which are valid across disciplines. If he takes stock, he will find that other languages he may have studied, courses in history or general civilization, and of course English, will stand him in good stead and will help to accelerate his progress in the new subject.

---

[3] For Italian political history see: Luigi Salvatorelli, *A Concise History of Italy*, New York, Oxford Univ. Press, 1940 (Trans. of *Sommario della Storia d'Italia* of which the latest edition is the 7th, rev., Torino, Einaudi, 1957); Denis Mack Smith, *Italy, A Modern History*, Ann Arbor, Univ. of Michigan Press, 1959 (covers period from 1861 to 1945); Janet Penrose Trevelyan, *A Short History of the Italian People*, rev. ed., London, George Allen and Unwin, 1956. On politics and economics between 1945 and 1955 see: Muriel Grindrod, *The Rebuilding of Italy*, London and New York, Royal Institute of International Affairs, 1955. For Italian cultural history see: Leonardo Olschki, *The Genius of Italy*, New York, Oxford Univ. Press, 1949 (Also available in Italian translation, *L'Italia e il suo genio*, Milano, Mondadori, 1954); Giuseppe Prezzolini, *The Legacy of Italy*, New York, S. F. Vanni, 1948. For Italian literary history see: E. H. Wilkins, *A History of Italian Literature*, Cambridge, Harvard Univ. Press, 1954; J. H. Whitfield, *A Short History of Italian Literature*, Penguin Books, 1960.

[4] Subscriptions to Italian periodicals are available through Italian Publishers Representatives, 1475 Broadway, New York City. The *Italian Quarterly*, published by the University of California at Los Angeles, carries articles in English of interest to the general public and contains information of current events related to Italy. *Italica*, the official journal of the American Association of Teachers of Italian, is published at Northwestern University, Evanston, Ill. All students of Italian should make it a practice to consult it. The bulletin *The Italian Scene*, published in Rome, is available free of charge through the nearest Italian Consulate. For residents of Greater New York, the Casa Italiana of Columbia University and the America-Italy Society, 22 East 60 Street, New York 22, N. Y. offer lectures, concerts, exhibits, and other activities concerned with Italy. Goldsmith's Music Shop, Inc., 401 West 42 Street, New York

36, N. Y. specializes in foreign language records at all levels. The Orfeo Importing Co., 30 Avenue A, Rochester 21, N. Y. has an excellent selection of recordings of Italian classics, spoken by leading contemporary actors or by the poets themselves.

[5] The Experiment in International Living at Putney, Vermont includes high school students in its programs. The American Field Service, 113 East 30 Street, New York City, also arranges for youngsters between 16 and 18 to live with families abroad.

III—Studying the Language

New Techniques

Turning now to language study proper, we cannot sufficiently stress the contributions made by modern techniques of learning, judiciously applied. Oral-aural work in a language laboratory makes it possible to "converge" upon the language from all sides. As the student learns to pronounce more correctly, to enunciate more clearly, to speak more fluently, he is also learning to read more rapidly, to understand more quickly and more fully. His grasp of the language reflects a synthetic approach: sound corresponds to symbol and symbol to sound in indissoluble unity. The first step toward the appreciation of the most complicated rhythms of poetry has been taken. Again, it must be pointed out that the specific use to which laboratory work is put differs from school to school. But whatever the method, whatever the type of exercise, there can be no doubt that added hours of supervised learning can only be of benefit.

Hand in hand with technological progress have gone recent developments in linguistics. Structural linguistics offers a framework for language learning and teaching which is almost revolutionary. No longer are two languages considered as the simple opposition of one set of words or one set of rules to another. The key to the foreign language is found in the familiar language itself. By contrasting the patterns of one with those of the other something is learned about both, and the shift which bilingual speakers are accustomed to making automatically becomes explicit and therefore teachable. Practical applications of the science are still in the experimental stage, but plans have already been made to add to the five contrastive *structural* analyses being currently prepared through the Center of Applied Linguistics in Washington, D. C., five contrastive *cultural* analyses to be prepared through the An-

thropology Department of the University of Buffalo. In this area, too, the barrier between simple words and their cultural and literary content is breaking down. Language learning is indeed a "total" experience.

The Importance of Reading

College courses are normally divided into language and literature and there is an accepted order of difficulty which dictates the passing from one course to the next. Actually, once the fundamentals have been learned—and this need not take over a year—the whole realm of literature in Italian, and not merely in translation, lies open to the student. At this stage there is no reason why the student should not make use of translations, not to read them but to help him to penetrate the original text. Why postpone the reading of *I promessi sposi* or of the *Divine Comedy?* These are classics which should be read many times, studied from many angles. Why should the first reading not be an effort merely to spell out meaning on the literal level? To achieve this, knowing what one is to expect (by reading ahead in an English version) is of the greatest help and facilitates the comprehension of complicated constructions and ideas. The recent plethora of pocket books makes this method of reading a yet unfamiliar language especially feasible. Current novels and short stories often appear in inexpensive editions very shortly after having first been translated. Very useful, for instance, is the Bantam Dual-Language Book, *Italian Stories,* edited by Robert A. Hall, Jr., which offers the added inducement of providing the Italian and English texts on facing pages.

Of course, the student's aim is not to *read* a story but to *study* Italian, so he should never forget to go back to the original text. As a matter of fact, dependence on translations should be as short lived as possible. The new language lies in the masters of that language and if the student wishes to acquire correctness and ease of expression, he must let himself be guided exclusively by them. In that way, rather than by the repetition of set phrases and artificial conversational expressions, he will eventually gain native fluency, native understanding. Any enthusiastic language student knows the importance of keeping lists of words, expressions, sayings, proverbs, gleaned through his readings not only of works of

literature but of newspapers, magazines, guide books, advertisements, signs, and of course from the conversation of friends and teachers.

Rudiments of Linguistics

While his main concern is very properly Italian itself, the student should not miss this opportunity of becoming at least superficially acquainted with the study of language as such. Language is perhaps the one fundamental human achievement and all philosophic speculation, sooner or later, has had to consider it. The main areas of linguistic science: vocabulary (the study of words), phonology (the study of sounds), morphology (the study of forms), syntax (the study of the order and function of words and forms), as well as the two basic approaches to language: the historical (the study of the changes which have occurred) and the descriptive (the study of actual usage at a given time and place), are implicit in even the most elementary acquaintance with a new language. Although the average undergraduate program does not include the study of the structure and history of language, discussions of the subject, often geared to the layman rather than to the specialist, are readily available. Among these are Mario Pei's *The Story of Language* (Mentor paper bound) and Simeon Potter's *Language in the Modern World* (Pelican paper bound). More academic in nature are the fundamental texts: H. A. Gleason, *An Introduction to Descriptive Linguistics* (New York, Holt and Co., 1955) and B. Bloch and G. L. Trager, *Outline of Linguistic Analysis* (Baltimore, Linguistic Society of America, 1942).

A fine survey of modern linguistic science is contained in the basic pamphlet which every language student should study and ponder, *The Aims, Methods and Materials of Research in the Modern Languages and Literatures* (pp. 4-15). Originally published as an article in *PMLA* (LXVII, 1952), it is now obtainable for 50 cents by writing to MLA, 6 Washington Square North, New York 3, N. Y.

Of specific interest for the student of Italian is Mario Pei's *The Italian Language* (New York, S. F. Vanni, 1941) and Bruno Migliorini's *Storia della lingua italiana* (Firenze, Sansoni, 1960). Extremely useful is Giulio Bertoni's *Profilo linguistico d'Italia* (Modena, Società Tipografica Modenese, 1940) which treats one of the basic problems of Italian: the relation and opposition between

the literary language and the spoken language. Bertoni's *Italia dialettale* (Milano, Hoepli, 1916) is indispensable for a consideration of the problem of dialects. Bruno Migliorini's *Pronunzia fiorentina o pronunzia romana?* (Firenze, Sansoni, 1945) presents, in lively dialogue form, the arguments of an old, familiar debate.

Tools for Language Study

Indispensable tools for the study of language are a few basic reference works which the student should acquire as early as possible. Even in the first year of study, much is gained if the information given by the text book or the definitions contained in vocabulary lists is supplemented by reference to a large bi-lingual dictionary or a more detailed grammar. If the student finds, however, that at this stage confusion rather than clarification ensues, he should lay the reference works aside and concentrate for the time being on required work alone. It is up to the individual to explore his own possibilities and arrange his study habits accordingly.

At any rate, just as a carpenter cannot hope to construct a table without wood, nails, saw, hammer, and any other number of instruments, so the student cannot hope to expand his knowledge of Italian without constant use of a bi-lingual dictionary,[6] a dictionary entirely in Italian,[7] a good reference grammar,[8] a guide to Italian phonetics,[9] and possibly a one-volume encyclopedia in Italian[10] and a basic history of the language.[11] Time spent in the selection of these works and money invested in their purchase will never be regretted. Incomplete and unsatisfactory reference works are soon outgrown, and utmost care should be exercised in the selection of the best available. A competent person, such as his major professor or a specialized bookseller, should be the student's guide in making his selection. While college bookstores carry required texts, they do not usually have a selection of other works available. S. F. Vanni, 30 West 12 Street, New York 11, N. Y., is specialized in importing books from Italy and has a large selection in stock.

---

[6] Good bi-lingual dictionaries are: Cassell's *Italian English and English Italian Dictionary* (New York, Funk and Wagnalls Co.), Hoare's *A Short Italian Dictionary* (Cambridge Univ. Press), Lysle and Gualtieri, *Dizionario italiano inglese e inglese italiano* (Torino, Casanova), Lysle and Severino, *Nuovissimo vocabolario moderno italiano inglese e inglese italiano* (Torino, Casanova), Orlandi, *Dizionario italiano inglese, inglese*

italiano (Milano, Signorelli), Spinelli, *Dizionario italiano inglese e inglese italiano* (Torino, Soc. Editrice Internazionale). These dictionaries exist in various editions. Normally the latest is the one to be recommended. In addition to these general dictionaries, there are specialized ones: commercial, technical, medical, legal, etc.

[7] The best dictionaries entirely in Italian are: Palazzi, *Novissimo dizionario della lingua italiana* (Milano, Ceschina), Capuccini and Migliorini, *Vocabolario della lingua italiana* (Milano, Paravia) Petrocchi, *Dizionario scolastico della lingua italiana* (Milano, Garzanti), Zingarelli, *Vocabolario della lingua italiana* (Bologna, Zanichelli). Aldo Gabrielli, *Dizionario linguistico moderno* (Milano, Mondadori) is a practical guide for writing and speaking correctly. *Il Novissimo Melzi* (Milano, Vallardi), in two parts, is both a dictionary and an encyclopedia.

[8] An excellent reference grammar is Battaglia and Pernicone, *Grammatica italiana* (Torino, Chiantore). Useful for students who are acquainted with other Romance languages as well is O. W. Heatwole, *A Comparative Practical Grammar of French, Spanish and Italian* (New York, S. F. Vanni). Walter Shewring, *Italian Prose Usage* (Cambridge University Press), discusses a number of special problems which confront English-speakers in mastering Italian. Emilio Peruzzi, *Problemi di grammatica italiana* (Torino, Edizioni Radio Italiana), makes fascinating reading for the student who has a good command of the language and has discovered that all is not as systematic as he would like it to be.

[9] P. B. Castiglione, *Italian Phonetics, Diction, and Intonation* (New York, S. F. Vanni) is the only work on the subject in English. It is issued together with tapes on which practice exercises are recorded.

[10] The *Enciclopedia italiana di scienze, lettere ed arti*, in 36 volumes plus several supplements; the *Dizionario enciclopedico italiano*, in 12 volumes; the *Dizionario letterario delle opere e dei personaggi di tutti i tempi e di tutte le letterature* (Milano, Bompiani), in 9 volumes; are indispensable reference works to be found in any well-stocked library but are far beyond the means of the ordinary student. The *Piccola Enciclopedia Garzanti*, in 2 volumes; and Turri, Renda and Operti, *Dizionario storico della letteratura italiana* (Milano, Paravia), are to be recommended as substitutes for a home library. See also note 7 for mention of Melzi.

[11] For history of the language, see preceding section: "Rudiments of Linguistics."

IV—The Study of Literature

The specific objective of the student majoring in Italian is to become familiar, in at least a general way, with the main periods of Italian literature and with the work of the major writers. Italian literary historians have often had recourse to a basic classification of their subject matter into *Correnti*, that is, currents, trends, periods; and *Maggiori*, the chief writers, the classics. A recent publication, indispensable to the graduate student and an excellent guide for the advanced undergraduate student as well, is arranged in just this way. It is the four volume *Orientamenti culturali*: *Letteratura*

italiana (Milano, Marzorati, 1956), divided into two parts: "Le Correnti" and "I Maggiori." But before the student reaches the stage where consultation of this work or of the equally basic *Problemi ed orientamenti di lingua e di letteratura italiana* (A. Momigliano, ed., Milano, Marzorati, 1948-49, 4 vols.) becomes profitable, he will have had to progress considerably from his initial contact with Italian literature, which we have described above as partly based on readings in English.

Progress can be made step by step, and often simultaneously, by passing from texts prepared in the United States for students of Italian and equipped with generous notes, introductions, and vocabulary in English,[12] to texts prepared for Italian secondary schools with notes and often with exercises in Italian,[13] to collected works and basic critical texts whose only concern is to restore the work as faithfully as possible.[14] Likewise the student may pass from an anthology accompanying the history of Italian literature to an anthology supplementing a history of Italian literature,[15] to specialized monographs dealing with single writers.[16] In terms of courses, the student may possibly start out with a survey of Italian literature course and end up with separate courses on Dante, Renaissance Literature, Italian Romanticism, Contemporary Literature, Italian Drama, A Survey of Italian Poetry, the Italian Novel, etc. Or the order may be inverted, leading up to a final synthesis. In any case, where a final comprehensive examination is required of majors, preparation for such an examination implies this synthesis and it is upon this total view of Italian literature that graduate work in the field is based, prior to the choosing of an ultimate subject of specialization.

But as in the case of language so in the case of literature the student should not lose sight of the fact that his real goal is not preparation for an examination but enrichment of his intellectual life. Just as a few notions of the theory of language can broaden his horizon and teach him the *why* of the phenomena he is expected to master, so a few notions of the theory of literature can introduce him to fruitful and rewarding fields of investigation and speculation. Since a work of literature is at one and the same time a document and an art form, it can be studied from two fundamental points of view: the historical and the critical or esthetic. Literary history and literary criticism are the sister disciplines of literary scholarship and each provides its own approach to the work itself.

The exposition of these approaches contained in the pamphlet we have already mentioned, *The Aims, Methods, and Materials of Research in the Modern Languages and Literatures,* is so lucid and cogent that we can only recommend its perusal most highly. *A Theory of Literature* by René Wellek and Austin Warren (Harcourt Brace pocket book, 1956) and *Literary Scholarship: Its Aims and Methods,* edited by Norman Foerster (Chapel Hill, 1941) are more extended discussions. Guido Mazzoni, *Avviamento allo studio critico delle lettere italiane* (Firenze, Sansoni, 1951), treats these same problems from an Italian point of view. Useful and inexpensive is the series of pamphlets published by Rinehart (now Holt, Rinehart and Winston, Inc.): L. T. Dickinson, *A Guide to Literary Study;* G. Sanders, *A Poetry Primer;* J. Korg, *An Introduction to Poetry;* M. H. Abrams, *A Glossary of Literary Terms.*

With these tools at his disposal, the student cannot fail to extend his appreciation and understanding of literature in whatever language. Eventually, Italian literature will cease to be written in a foreign tongue for him: he will have mastered not only the literal sense of a work, but have penetrated its cultural and historical meaning and its artistic intention as well. His own background and sensitivity will have been brought into play. In the best hypothesis he will have arrived at a new and personal reading. At the same time, his appreciation of the literature of his own country has been broadened. He has arrived at a comparative view and used his prolonged contact with a foreign culture to the best advantage: to break through stultifying provincialism and stagnating isolation. Four years are surely too short a period to attain this. But college is only a school for life and learning can go on indefinitely. Majoring in Italian may have helped the adult give vigorous form and vital content to that learning.

---

[12] Text book publishers in the United States whose lists include Italian titles are D. C. Heath and Co., Boston; Holt, Rinehart and Winston (formerly Henry Holt), New York; and S. F. Vanni, New York. They specialize in elementary and intermediate grammars and readers for first and second year Italian. See, however, *Readings in Modern Italian Literature,* Joseph F. De Simone, S. F. Vanni, 1952, which is an excellent introduction to Italian literature of the nineteenth century, especially prepared for the American student.

[13] Mondadori, Milan, has a series of Edizioni Scolastiche, among which figure the chief Italian classics.

[14] Among the better known collections are *Scrittori d'Italia* (Bari, La-

terza), *Classici Italiani* (Torino, UTET), *Classici Mondadori* (Milano, Mondadori), *La Letteratura Italiana. Storia e Testi* (Milano-Napoli, Ricciardi). Inexpensive collections are the *Biblioteca Moderna-Mondadori* and the *Biblioteca Universale Rizzoli* (Milano, Rizzoli).

[15] Among the better known histories of Italian literature are: Galletti and Alterocca, *La letteratura italiana* (Bologna, Zanichelli); F. Flora, *Storia della letteratura italiana*, 5 vols., also 3 vol. school edition (Milano, Mondadori); A. Momigliano, *Storia della letteratura italiana* (Milano, Mondadori); V. Rossi, *Storia della letteratura italiana*, 3 vols. (Milano, Vallardi); N. Sapegno, *Compendio di storia della letteratura italiana*, 3 vols., the third in 2 parts (Firenze, La Nuova Italia). De Sanctis' *Storia della letteratura italiana* (of which there are many editions) must be mentioned separately, for it has become a classic in its own right. The following combine a history of literature with an anthology: Galletti and Chiorboli, *Letteratura italiana*, 3 vols., each subdivided into 2 (Bologna, Zanichelli); Pedrina, *Storia e antologia della letteratura italiana*, 3 vols. (Milano, Trevisini); A. Vicinelli, *Scrittori nostri*, 5 vols. (Milano, Mondadori). Good anthologies are. G. Lipparini, *Le pagine della letteratura italiana*, 20 vols. (Milano, Signorelli); G. Lipparini, *I grandi autori della letteratura italiana*, 3 vols. (Milano, Signorelli); L. Russo, *I classici italiani*, 3 vols. (Firenze, Sansoni); R. Spongano, *Antologia della letteratura italiana*, 3 vols. (Milano, Principato); A. Momigliano, *Antologia della letteratura italiana*, 3 vols. (Milano, Mondadori); Carli and Sainati, *Scrittori italiani: Antologia*, 3 vols. (Firenze, Le Monnier). For contemporary poetry, see: G. Spagnoletti, *Poeti del novecento* (Milano, Mondadori) and S. Quasimodo, *Poesia italiana del dopoguerra* (Milano, Schwarz), both anthologies.

[16] There is no all-inclusive bibliography of Italian literature. See, however, G. Prezzolini, ed., *Repertorio bibliografico della storia e della critica della letteratura italiana dal 1902 al 1942*, 4 vols. and U. Bosco, *Repertorio bibliografico della letteratura italiana*, of which 2 vols. have been published so far. For bibliographies of essay literature, see the two volumes by J. G. Fucilla, *Universal Author Repertoire of Italian Essay Literature* and *Saggistica letteraria: 1938-1952*. For current studies, see the annual bibliography of the PMLA; V. Luciani, "Bibliography of Italian Studies in America" in *Italica;* and the bibliography appearing in the *Rassegna della letteratura italiana*.

V—Related Studies and Studying Abroad

To enrich and supplement his study of Italian, the Italian major should choose subjects that are related to his central interest. Some of these — European history, art history, music, other Romance languages, religion, philosophy—may have preceded his decision to major in Italian. At any rate, once he has chosen his major, he should bear in mind that two areas are especially important to a broader understanding of Italian: first is the study of Latin, upon which Italian as a language is based, and second the study of another language (whether Romance or not), both for linguistic and

cultural reasons. Practical considerations dictate these choices too. Prospective teachers of Italian will find positions more easily if they can offer two languages (a recent survey has shown that in high schools across the country there are only 27 full-time teachers of Italian to 424 part-time), and prospective graduate students must remember that in many institutions German, as well as Latin and French, is required for the Ph.D.

Finally, the Italian major should think seriously of spending his Junior Year abroad.[11] Some colleges are more encouraging in this respect than others; some have their own organized program abroad; some permit their students to join other groups. College credit for study abroad is given only if work is done under recognized auspices, and the student should make plans well in advance. Summer courses taken at Italian Universities may also be recognized by some institutions. Courses taken at the Scuola Italiana of Middlebury College, Vermont are recognized everywhere.*

OLGA RAGUSA

Columbia University

[11] Information on study abroad is available at the Institute of International Education, 1 East 67 Street, New York. See also the UNESCO publication, *Study Abroad*. Interesting comments are to be found in "Young Americans Abroad," *Carnegie Corporation of New York Quarterly*, January 1961 and Adams, *From Main Street to the Left Bank* (Michigan State University Press, 1960).

* The author wishes to thank the following colleagues for their prompt and careful reading of the manuscript and for their valuable suggestions: Professors Joseph G. Fucilla of Northwestern University, Herbert H. Golden of Boston University, Gardiner H. London of the University of Connecticut, Maria Piccirilli of Vassar College, and Donald D. Walsh, Director of the MLA FL Program Research Center.